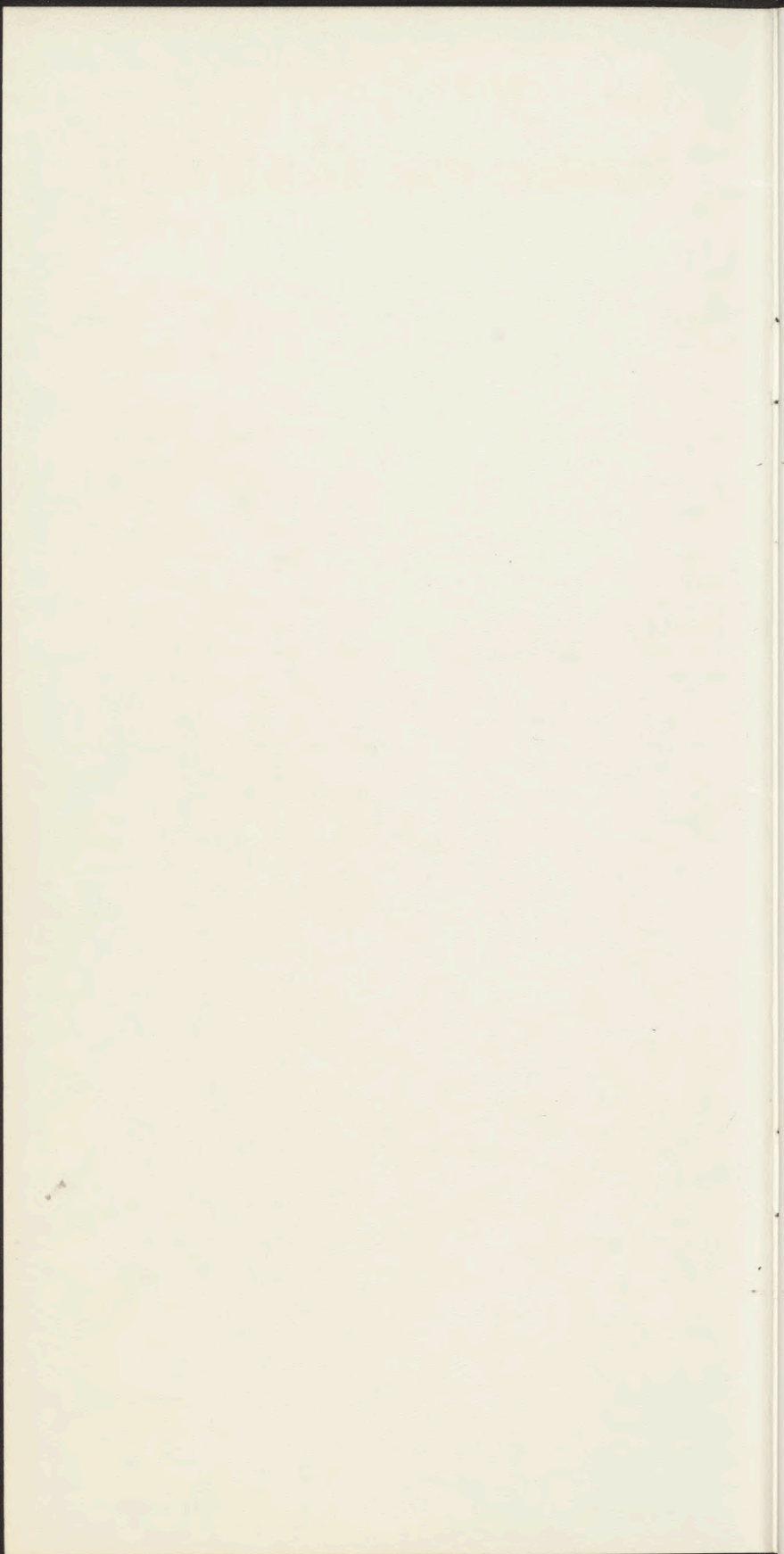


THE INDELIBLE IMAGE

PHOTOGRAPHS OF WAR - 1846 TO THE PRESENT





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PHOTOGRAPHS OF WAR - 1846 TO THE PRESENT

These photographs are evidences of failed diplomacy — war. They are also works of art. Uncomfortable bedfellows. Though not comprising a historical survey, the works here trace the aesthetics and history of war photography from that moment soon after the invention of the camera when two constantly advancing technologies, war and photography, converged.

Each photograph was selected for its aesthetic value as well as for its staying power and resonance, both visual and psychological, and not for when or where or by whom it was made. Not all wars waged since 1846 are represented; some pictures were taken before or after the actual dates of hostilities, but relate to war, either in its preparation or its aftermath.

The exhibition proposes to present to the public a relatively unfamiliar body of images about war, not to re-present images which have become clichés. It may allow us to contemplate the absurdity and futility of a world society which still condones institutionalized conflict, as well as to contemplate the bizarre beauty illuminated in these moments of agony, irony, humor, pathos, and madness. That aesthetics and war-generated photography can be compatible should make us reflect on the medium of photography itself in new ways. Along the way one hopes some issues are raised for all of us — issues such as the role of the photographer/observer, photography's role as propaganda, and how changing technology and modes of warfare have affected the perpetration of war and our attitudes about war.

The Corcoran Gallery of Art is deeply indebted to the Gannett Foundation, whose sensitivity to the shared concerns of photojournalism and photography as art has resulted in their enlightened commitment in support of this undertaking.

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Unless otherwise indicated, all caption notes in quotes are taken from texts appended directly onto the photographs. Many are by the photographers; others are anonymous. Brackets around titles indicate editorial authorship. In given dimensions, height precedes width. Brackets around dimensions indicate size of photograph made for exhibition purposes.

1. Photographer Unknown

Exeter, New Hampshire {Volunteers}, 1846, Mexican War

Quarter-plate daguerreotype

3¼ x 4¼ in.; 8.3 x 10.7 cm

Amon Carter Museum, Fort Worth, Texas

The daguerreotypes of the Mexican War are the first known war photographs.

2. John McCosh, Scottish (1805-1885)

North-East view of the Great Pagoda, Prome (from John McCosh 2nd Burma War album), c. 1852, 2nd Burma War

Calotype print

6⅞ x 8⅞ in.; 17.5 x 22 cm

National Army Museum, London

McCosh, a surgeon in the East India Company, the Army of Bengal, produced the first war scenes which could be reproduced from a negative. He conducted his first military experiments with the calotype process, which produced a paper negative, during the Second Sikh War in 1848-49. By the Second Burma War, he had advanced his skills to include outdoor photography. This photograph shows the captured Burmese guns at Prome.

3. Roger Fenton, British (1819-1869)

The Valley of the Shadow of Death, 1855, Crimean War

Salt print

10¼ x 14 in.; 27.3 x 35.6 cm

Gernsheim Collection, Harry Ransom Humanities Research Center

The University of Texas at Austin

4. Roger Fenton, British (1819-1869)

Cavalry Camp, 1855, Crimean War

Salt print

10¼ x 14 in.; 27.3 x 35.6 cm

Gernsheim Collection, Harry Ransom Humanities Research Center

The University of Texas at Austin

The Crimean War set the pattern for war reporting for the rest of the nineteenth century. Fenton arrived in Balaclava in 1855 and took nearly 400 glass negatives of the war. These pictures comprised the first extensive photo-documentation of a war. Fenton avoided any subject matter that would offend English Victorian sensibilities, particularly photographs of the dead and wounded.

5. Roger Fenton, British (1819-1869)

The Harbour of Balaclava, the Cattle Pier, 1855, Crimean War

Salt print

11¼ x 14 in.; 28.8 x 35.6 cm

Gernsheim Collection, Harry Ransom Humanities Research Center

The University of Texas at Austin

Newspaper accounts of the brutal conditions suffered by the British troops in the Crimea turned public opinion against British involvement in the Crimean War. Roger Fenton ostensibly was sent by Queen Victoria to shed a more positive light on the situation.

6. Felice Beato, British (born Italy, date unknown; died 1903) and James Robertson, Scottish (dates unknown)

View of Sebastopol Harbor taken from the Carabellmaya Suburb, c. 1855, Crimean War

Albumen silver print

8¼ x 33 in.; 20.9 x 85.2 cm

Courtesy Lunn Ltd., Washington, D.C.

Beato and Robertson were partners from 1852-1865. Together they covered the Crimean War and the Indian Mutiny. The work of the two photographers, who arrived in the Crimea in September 1855 just after the fall of Sebastopol, provides images of Russian batteries, English and French camps and the town of Sebastopol and forms a continuation of Roger Fenton's documentation.

7. Joseph Cundall, English (1818-1895) and Robert Howlett, English (1830-1858)

Crimean Braves — Men of the Trenches and Battle Field in the Crimea Coldstream Guards — Privates, published January 1857

Photogalvanograph

19⅞ x 8 in.; 24.7 x 19.9 cm

International Museum of Photography at George Eastman House, Rochester, New York

8. Gustave Le Gray, French (1820-1862)

Cavalry Exercises at Châlons, 1857

Albumen silver print

10½ x 13¼ in.; 26.7 x 33.7 cm

J. Paul Getty Museum, Santa Monica, California

9. Gustave Le Gray, French (1820-1862)

Camp de Châlons, no date

Albumen silver print

6 x 12½ in.; 15.2 x 31.7 cm

Courtesy Galerie Octant, Paris

10. Felice Beato, British (born Italy, date unknown; died 1903)

Indian Mutiny: Mutineers Being Hanged, 1857

Albumen silver print

8⅞ x 10¼ in.; 22 x 26 cm

National Army Museum, London

11. Felice Beato, British (born Italy, date unknown; died 1903)

The Interior of the Secundra Bagh, Lucknow, 1858, Indian Mutiny

Albumen silver print

10⅞ x 11⅞ in.; 26.3 x 30.2 cm

Lent by Michael Wilson, London

This photograph was taken at the time of the final capture of Lucknow, when corpses of the rebels still lay on the ground. It is the earliest known photograph of war dead; Victorian squeamishness had precluded such images before this time. By breaking the death taboo, this photograph set the tone for photographic reportage of victims of the American Civil War.

12. Felice Beato, British (born Italy, date unknown; died 1903)

Interior of the Angle of North Forts of Taku, Immediately after Its Capture, August 21, 1860, Opium War

Albumen silver print

8¾ x 12¾ in.; 22.4 x 29.8 cm

Courtesy Lunn Ltd., Washington, D.C.

13. Felice Beato, British (born Italy, date unknown; died 1903)
The Captured Fort and Cavalier Showing the Sea Face, 1860, Opium War
Albumen silver print
10 x 12 in.; 22.9 x 30.3 cm
Courtesy Lunn Ltd., Washington, D.C.

14. Felice Beato, British (born Italy, date unknown; died 1903)
Interior of Pehtang Fort, Showing Magazine and Wooden Gun, 1860, Opium War
Albumen silver print
9 $\frac{3}{8}$ x 11 $\frac{1}{8}$ in.; 23.9 x 28.8 cm
Edward L. Bafford Photography Collection, Albin O. Kuhn Library and Gallery,
University of Maryland Baltimore County

A view of Pehtang Fort shortly after it was captured by the British.

15. Photographer Unknown
{Corpse of Admiral Richardson} (from British album of Japan, c. 1860s)
Albumen silver print
4 x 7 $\frac{1}{8}$ in.; 10.1 x 18.2 cm
Courtesy Lunn Ltd., Washington, D.C.

"Corpse of Admiral Richardson murdered on the To-Kondo by order of Shimidzu Saburo (a Satsuma prince) whose place Kagasuma was subsequently bombarded by the British fleet under Admiral Ruper, 1860s."

16. Photographer Unknown
{Panoramic View of Fleet off Shimonishi} (from British album of Japan, c. 1860s)
Albumen silver print
8 $\frac{1}{2}$ x 22 $\frac{3}{4}$ in.; 21.7 x 57.6 cm
Courtesy Lunn Ltd., Washington, D.C.

17. Photographer Unknown
Soldiers on Pontoon Bridge, c. 1862, American Civil War
Albumen silver print
10 $\frac{1}{8}$ x 15 $\frac{1}{8}$ in.; 25.8 x 38.6 cm
Edward L. Bafford Photography Collection, Albin O. Kuhn Library
and Gallery, University of Maryland Baltimore County

18. Photographer Unknown
Embarkation for White House from Yorktown, Virginia, 1862, American Civil War
Modern gelatin silver print made from original glass negative; original albumen
silver print
8 $\frac{1}{2}$ x 6 $\frac{3}{4}$ in.; 21.6 x 17.3 cm
Records of the Office of the Chief Signal Officer, 111-B-82
The National Archives, Washington, D.C.

19. Timothy O'Sullivan, American (1840-1882)
A Harvest of Death, (from *Gardner's Photographic Sketch Book of the War* by
Alexander Gardner), July 1863, American Civil War
Albumen silver print
6 $\frac{3}{4}$ x 8 $\frac{7}{8}$ in.; 17.2 x 22.5 cm
Gilman Paper Company Collection, New York

Timothy O'Sullivan photographed the battlefield at Gettysburg as part of
Alexander Gardner's team. The preponderance of bloated and mutilated bodies
in the Gettysburg photographs reflects the team's interest in communicating the
atrocities of war.

20. Timothy O'Sullivan (left), American (1840-1882) Photographer Unknown (right)

Execution of Johnson the Negro, for Attempted Rape, Petersburg, Virginia, June 1864, American Civil War

Albumen silver print

left: $3\frac{3}{8} \times 3\frac{3}{4}$ in.; 8 x 9.5 cm

right: $3\frac{3}{8} \times 3\frac{3}{8}$ in.; 8 x 9.3 cm

Visual Studies Workshop, Rochester, New York

The following was reported in *Harper's Weekly* VIII, July 9, 1864, 445: "William Johnson, a colored soldier from the twenty-third United States Colored Troops...attempted to commit an outrage on a white woman....Considerable importance was given to the affair in order that the example might be made more effective."

These two photographs probably became part of a commemorative album after the war. The photographs, on examination, represent different hangings.

21. Mathew Brady, American (1823-1896)

The Monitor Onondaga {on the James River, Virginia}, July 1864, American Civil War

Albumen silver print

$4\frac{3}{8} \times 7\frac{3}{8}$ in.; 10.9 x 18.6 cm

Minneapolis Institute of Arts, The John R. Van Derlip Fund

22. Royan M. Linn, American (dates unknown)

Lookout Mountain, Tennessee, c. 1864, American Civil War

Albumen silver print, stereographic view

$6\frac{3}{4} \times 3\frac{1}{2}$ in.; 17.2 x 8.9 cm

State Historical Society of Wisconsin, Madison, Iconographic Collections

23. Photographer Unknown

Point of Lookout Mountain Taken during High Water, Looking Down the River, c. 1864, American Civil War

Albumen silver print

11 x $8\frac{1}{2}$ in.; 27.9 x 21.6 cm

Records of the Office of the Chief of Engineers, 77-F-147-2-11

The National Archives, Washington, D.C.

Royan M. Linn, an itinerant portrait photographer, took thousands of carte de visite portraits of generals and soldiers at his "Gallery Point Lookout" in Lookout Mountain, Tennessee. In this photograph, Linn himself sits, cane in hand, beside a stereo camera.

24. Timothy O'Sullivan, American (1840-1882)

Council of War at Massaponax Church, Virginia, 1864, American Civil War

Modern gelatin silver print; original albumen silver print

[10 x 10 in.; 25.4 x 25.4 cm]

Library of Congress, Washington, D.C.

At the far left of this photograph, Ulysses S. Grant leans over the back of a pew to examine a map.

25. George N. Barnard, American (1819-1902)
Scene of General McPherson's Death, 1864, American Civil War
Albumen silver print (c.1875) from original negative
9 $\frac{7}{8}$ x 13 $\frac{1}{2}$ in.; 25.2 x 34.3 cm
Prints and Photographs Division
Maryland Historical Society Library, Baltimore

Major General James B. McPherson was commander of the Army of the Tennessee during the Atlanta Campaign of 1864. He died during the Battle of Atlanta on July 22, 1864, the first Union Army commander to die in battle during the Civil War. This photograph shows the scene of his death among cannonballs and the "macabre, grinning skull of a dead horse."

26a. Armstead & White, Artists, Corinth, Mississippi
Execution of Johnson {Condemned man kneeling on coffin}, no date, American Civil War
Albumen silver print
Carte de visite
Chicago Historical Society, ICHi08247

26b. Photographer Unknown
Body of Deserter Lying beside Coffin, no date, American Civil War
Albumen silver print
Carte de visite
Illinois State Historical Society, Springfield

27. Photographer Unknown
Armory Square Hospital, Washington, D.C. Interior of Ward K, c. 1864, American Civil War
Albumen silver print
6 $\frac{1}{2}$ x 9 in.; 16.7 x 23 cm
Visual Studies Workshop, Rochester, New York

The Armory Square Hospital, like many other Civil War hospitals, was set up in a former public building. This hospital was open and pleasant, with military insignia on the walls.

28. Photographer Unknown
Graves near City Point, Virginia, 1864-1865, American Civil War
Modern gelatin silver print; original collodion print
Stereograph
Records of the Office of the Chief Signal Officer, 111-B-595
The National Archives

29. Photographer Unknown
Fort Fisher, N.C., January 1865, American Civil War
Albumen silver print
6 $\frac{3}{4}$ x 8 $\frac{1}{8}$ in.; 17.1 x 21.7 cm
Visual Studies Workshop, Rochester, New York

30. Alexander Gardner, American (born Scotland, 1821-1882)
Ruins of Arsenal, Richmond, Virginia (plate 91 from *Gardner's Photographic Sketch Book of the War*), April 1865, American Civil War
Albumen silver print
7 x 9 in.; 17.8 x 22.9 cm
International Museum of Photography at George Eastman House
Rochester, New York

31. John Reekie (negative, under Mathew Brady) Alexander Gardner (positive), American, born Scotland (1821-1882)

A Burial Party, Cold Harbor, Virginia, 1865, plate 94 from *Gardner's Photographic Sketch Book of the War*, 1866, American Civil War

Albumen silver print

7 x 8 $\frac{7}{8}$ in.; 17.8 x 22.7 cm

International Museum of Photography at George Eastman House
Rochester, New York

32. George N. Barnard, American (1819-1902)

Ruins in Columbia, South Carolina, No. 2, c. 1865, American Civil War

Albumen silver print

10 x 14 $\frac{1}{4}$ in.; 25.4 x 36.1 cm

George H. Dalsheimer Collection, Baltimore, Maryland

General William Tecumseh Sherman widened the limits of acceptable warfare during the Civil War. By waging war against southern civilians, Sherman also attacked the army they supported. In a letter to the mayor of Atlanta, he wrote "War is cruelty, and you cannot refine it...." After his famous "March to the Sea," he turned toward the North and the Carolinas. Applying his philosophy of "Total War," he destroyed everything in his path.

33a. Photographer Unknown/Pocohontas Co.

J. Woods Price - 2nd Lieut. of Co. F, 19th Virginia Cavalry, 1861-1865, American Civil War

Albumen silver print

7 $\frac{7}{8}$ x 6 in.; 20 x 15.2 cm

The Museum of the Confederacy, Richmond, Virginia

33b. Photographer Unknown

J. Woods Price at Reunion, 1907, American Civil War

Albumen silver print

7 $\frac{7}{8}$ x 6 in.; 20 x 15.2 cm

The Museum of the Confederacy, Richmond, Virginia

34. Photographer Unknown

Surgical Photograph No. 276. Appearances of a Stump After a Successful Reamputation at the Hip, (from *Medical and Surgical Report of the War of the Rebellion*, compiled by the Surgeon-General, 1862-1883), American Civil War

Albumen silver print

8 $\frac{1}{4}$ x 6 $\frac{1}{2}$ in.; 21 x 16.5 cm

Otis Historical Archives, Armed Forces Medical Museum, Armed Forces
Institute of Pathology, Washington, D.C.

35. Photographer Unknown

Surgical Photograph No. 286. A Successful Amputation at the Hip Joint for Scrofulous Degeneration of the Femur, (from *Medical and Surgical Report of the War of the Rebellion*, compiled by the Surgeon-General, 1862-1883), American Civil War

Albumen silver print

8 $\frac{1}{4}$ x 6 $\frac{1}{2}$ in.; 21 x 16.5 cm

Otis Historical Archives, Armed Forces Medical Museum, Armed Forces
Institute of Pathology, Washington, D.C.

36. Photographer Unknown

Surgical Photograph No. 59. Resection of Portions of the Metacarpus and Carpus and of the Lower Extremity of the Ulna, (from *Medical and Surgical Report of the War of the Rebellion*, compiled by the Surgeon-General, 1862-1883), American Civil War

Albumen silver print

Otis Historical Archives, Armed Forces Medical Museum, Armed Forces
Institute of Pathology, Washington, D.C.

37. Photographer Unknown

Surgical Photograph No. 186. Case of Cheiloplasty, (from *Medical and Surgical Report of the War of the Rebellion*, compiled by the Surgeon-General, 1862-1883), American Civil War

Albumen silver print

8¼ x 6½ in.; 21 x 16.5 cm

Otis Historical Archives, Armed Forces Medical Museum, Armed Forces Institute of Pathology, Washington, D.C.

38. Photographer Unknown

Surgical Photograph No. 117. United Gunshot Fracture of the Upper Third of the Left Femur, (from *Medical and Surgical Report of the War of the Rebellion*, compiled by the Surgeon-General, 1862-1883), American Civil War

Album (albumen silver print)

14⅛ x 12⅛ x 2⅛ in.; 35.9 x 30.8 x 5.4 cm

Otis Historical Archives, Armed Forces Medical Museum, Armed Forces Institute of Pathology, Washington, D.C.

39. Alexander Gardner, American, born Scotland (1821-1882)

Gardner's Photographic Sketch Book of the War, 1866, American Civil War

Album of albumen silver prints

13¼ x 18⅛ x 2 in.; 33.7 x 46 x 5.1 cm

Edward L. Bafford Photography Collection, Albin O. Kuhn Library and Gallery, University of Maryland Baltimore County

Gardner, an accomplished photographer, came to the United States in 1856 and was hired by Mathew Brady. He split with Brady's war photography project because all the photographs bore the Brady copyright. In 1863 he opened a gallery of his own in Washington, D.C.. In 1866 he published this album, which was not a success, for the people were eager to forget the horrors of war.

40. George N. Barnard, American (1819-1902)

Photographic Views of Sherman's Campaign, 1866, American Civil War

Album of albumen silver prints

17 x 22 x 2 in.; 43.2 x 55.9 x 5.1 cm

Courtesy Jo C. Tarrt, Washington, D.C.

41. Dr. William A. Bell, British (1841-1921)

Sgt. Wylliams, G Troop, 7th Cavalry. Killed in battle with the Cheyenne Indians. June 26, 1867. This photo taken as he was found on the battle field on the eve of June 26. Fort Wallace, Kansas, Indian Wars in North America

Albumen silver print

Carte de visite

Blake Collection, Kansas Collection

University of Kansas Libraries, Lawrence

This photograph was enclosed in a letter from Richard Blake a sutler at Fort Wallace, to his family. The letter reads, "Dr. Bell...photographed the body of Serg't. Wylliams, after it was brought to the post, just to show our friends at Washington, the Indian Agents, what fiends we have to deal with!"

42. François Aubert, French (1829-1906)

The Emperor Maximilian of Mexico in His Coffin, 1867

Albumen silver print

8⅞ x 6⅞ in.; 21.9 x 16.2 cm

Courtesy Paul M. Hertzmann, Inc., San Francisco

43. François Aubert, French (1829-1906)

Maximilian's Shirt (worn by the Emperor Maximilian of Mexico on the day of his execution), 1867

Albumen silver print

8 $\frac{3}{8}$ x 6 $\frac{3}{8}$ in.; 22.1 x 16.2 cm

Amon Carter Museum, Fort Worth, Texas

François Aubert's position as official photographer for the Emperor Maximilian enabled him to witness and photograph the extraordinary events of the empire's collapse and the emperor's execution.

44. Sgt. Harrold, British (dates unknown)

Mountain, Tents, Men in Formation, Abyssinia, 1867-1868

Modern gelatin silver print; original albumen silver print

7 $\frac{3}{8}$ x 10 $\frac{3}{8}$ in.; 19.3 x 26.3 cm

Gernsheim Collection, Harry Ransom Humanities Research Center

The University of Texas at Austin

45. Photographer Unknown

Place de la Comédie, Metz, during the Siege, 1871, Paris Commune

Modern gelatin silver print; original albumen silver print

10 $\frac{3}{4}$ x 8 $\frac{3}{8}$ in.; 27.2 x 20.8 cm

Gernsheim Collection, Harry Ransom Humanities Research Center

The University of Texas at Austin

46. Langerock, (nationality and dates unknown)

St. Cloud Après la Guerre, 1871, Paris Commune

Modern gelatin silver print; original albumen silver print

17 $\frac{3}{4}$ x 13 $\frac{3}{8}$ in.; 45.1 x 35.3 cm

Gernsheim Collection, Harry Ransom Humanities Research Center

The University of Texas at Austin

47. Photographer Unknown

Paris. Ruins of Fort d'Ipy, 1871, Paris Commune

Modern gelatin silver print; original albumen silver print

7 $\frac{3}{8}$ x 11 $\frac{3}{8}$ in.; 20.1 x 28.7 cm

Gernsheim Collection, Harry Ransom Humanities Research Center

The University of Texas at Austin

48. Photographer Unknown

Dead Communists in Their Coffins, 1871, Paris Commune

Modern gelatin silver print; original albumen silver print

7 $\frac{1}{2}$ x 10 $\frac{1}{4}$ in.; 19.1 x 26.2 cm

Gernsheim Collection, Harry Ransom Humanities Research Center

The University of Texas at Austin

The bodies in this photograph, from which the clothes were stolen, were among the forty thousand insurgents mercilessly murdered by the Versailles troops during the "Bloody Week" of May 21-28, 1871. The dead were numbered, laid out for identification, and buried in mass graves in the Pere Lachaise Cemetery.

49. John Burke, British (dates unknown)

Afghan War, 1878-1879: Peshawur Valley Field Force

Album of albumen prints

18 x 12 $\frac{3}{8}$ x 2 in.; 45.7 x 31.4 x 5.4 cm

Collection Centre canadien d'architecture/Canadian Centre for Architecture
Montreal

50. Photographer Unknown

View from Bamion showing Pugwan Range, 1879, Second Afghan War

Albumen silver print

8 $\frac{1}{8}$ x 11 in.; 20.5 x 28 cm

Gernsheim Collection, Harry Ransom Humanities Research Center
The University of Texas at Austin

51. James Lloyd, British (c. 1828-1913)

Dead Zulu near Prince Imperial, 1879, (from J. Lloyd album, *Zulu War—Tugela Views and Vicinity—West End Studio*)

Albumen silver print

3 $\frac{7}{8}$ x 5 $\frac{3}{4}$ in.; 10 x 14.5 cm

National Army Museum, London

52. John C. H. Grabill, American (dates unknown)

Villa of Brule, the Great Hostile Indian Camp on River Brule near Pine Ridge, S. D., 1891. *Taken less than a month after the events at Wounded Knee, where had come to an end "all the long and tragic years of Indian resistance on the Western plains."*

Modern gelatin silver print/original albumen print (Corcoran)

9 $\frac{1}{4}$ x 12 $\frac{1}{4}$ in.; 24.7 x 31.1 cm

Library of Congress, Washington, D.C.

53. Suzuki Shinichi, Japanese (born 1835; death date unknown)

A Battalion of Farmer-Militia prior to its Departure for the Chinese Front, 1895, Sino-Japanese War of 1894-1895

Modern chromogenic color print; original medium unknown

[10 $\frac{1}{4}$ x 13 $\frac{1}{8}$ in.; 26 x 33 cm]

Courtesy Japan Professional Photographers Society

54. George Hare, American (dates unknown)

American Cavalry Soldiers, 1898, Spanish-American War

Modern gelatin silver print from original glass negative

10 x 8 in.; 25.4 x 20.3 cm

James Hare Collection, Harry Ransom Humanities Research Center
The University of Texas at Austin

55. Photographer Unknown

Battleship Maine, 1898, Spanish-American War

Gelatin silver print

6 $\frac{1}{4}$ x 9 $\frac{1}{8}$ in.; 15.9 x 23.2 cm

Records of the Office of the Chief Signal Officer, 111-RB-5212

The National Archives, Washington, D.C.

56. Photographer Unknown

Battleship Maine, 1898, Spanish-American War

Gelatin silver print

6 $\frac{1}{4}$ x 9 $\frac{1}{8}$ in.; 15.9 x 23.2 cm

Records of the Office of the Chief Signal Officer, 111-RB-5211

The National Archives, Washington, D.C.

57. Photographer Unknown

San Pedro Macati: Insurgent with Lower Part of Face and Right Shoulder Shot Away, Still Alive. March 13, 1899, Philippine Insurrection

Gelatin silver print

7 $\frac{1}{8}$ x 9 $\frac{1}{2}$ in.; 18.7 x 24.1 cm

Records of the Office of the Chief Signal Officer, 111-RB-1042

The National Archives, Washington, D.C.

58. Photographer Unknown

Private Toolman and His Collection of Curios, no date, Philippine Insurrection
Modern gelatin silver print from original negative
7½ x 8⅞ in.; 19 x 19.9 cm
Records of the Office of the Chief Signal Officer, 111-RB-2513
The National Archives, Washington, D.C.

59. Reinhold Thiele, German (dates unknown)

Canadians Seizing a Kopje at Sunnyside, 1900, Second Boer War
Modern gelatin silver print
9⅞ x 7⅞ in.; 23 x 18.1 cm
Gernsheim Collection, Harry Ransom Humanities Research Center
The University of Texas at Austin

This photograph shows the C Company of the Royal Canadian Regiment storming a kopje (small hill) at Paardeberg, where there were more British casualties than on any other occasion during the war. The officers tried to dress as much like privates as possible, because the un-uniformed Boer sharpshooters were known to prefer officers as targets. The goal of the war correspondents was to send home pictures that would raise the patriotic spirits of the British, many of whom were opposed to the war.

60. Photographer Unknown

How Li Hung Chang Deals with the Boxers, Canton Prison, China, c. 1900, Boxer Rebellion
Gelatin silver print
Stereograph
Keystone-Mast Collection, California Museum of Photography, University of California, Riverside

61. Ogura Kenji, Japanese (dates unknown)

Japanese Infantry in Battle near Likiatun, 1904, Russo-Japanese War
Modern chromogenic color print; original medium unknown
[12¼ x 15⅞ in.; 31.1 x 40.3 cm]
Courtesy Pentax Gallery, Tokyo

62. Photographer Unknown

Beheading of a Spy on the Outskirts of Kaiyuan, 1905, Russo-Japanese War
Modern gelatin silver print
9⅞ x 11⅞ in.; 23.5 x 33 cm
Courtesy Japan Professional Photographers Society, Tokyo

63. Photographer Unknown

Soldier's Bed and Locker, Fort Wood, New York, December 1907
Gelatin silver print
6½ x 4⅞ in.; 16.5 x 11.7 cm
Records of the Office of the Chief Signal Officer, 111-RB-3584
The National Archives, Washington, D.C.

64. James Henry (Jimmy) Hare, American (born England; 1856-1946)

Madero {center} and Pancho Villa {right} riding into Juarez to accept the surrender of the government forces, 1910, Mexican Revolution
Modern gelatin silver print from original glass negative
8 x 10 in.; 20.3 x 25.4 cm
James Hare Collection, Harry Ransom Humanities Research Center
The University of Texas at Austin

65. James Henry (Jimmy) Hare, American (born England; 1856-1946)
Watching the Revolution at Ciudad Juarez from El Paso on the American Side of the Rio Grande. 1911, Mexican Revolution
Modern gelatin silver print from original glass negative
8 x 10 in.; 20.3 x 25.4 cm
Photography Collection, Harry Ransom Humanities Research Center
The University of Texas at Austin

66. Charles Vaillant, French (1872-1935)
X-Rays, War of 1914 {band}
Gelatin silver print
11 $\frac{3}{8}$ x 9 $\frac{1}{4}$ in.; 29.5 x 23.5 cm
Courtesy Galerie Texbraun, Paris

The first x-ray laboratory was established in Paris in 1890. These photographs represent the first war-time medical use of the x-ray.

67. Charles Vaillant, French (1872-1935)
X-Rays, War of 1914 {hip}
Gelatin silver print
15 $\frac{3}{8}$ x 11 $\frac{3}{8}$ in.; 39.5 x 29.5 cm
Courtesy Galerie Texbraun, Paris

68. Photographer Unknown
Impression Made in the Ground at Billericay by Commander Falling from Burning Zeppelin, 1915, World War I
Gelatin silver print
Stereograph
Cliff Krainik Collection, Washington, D.C.

69. Photographer Unknown
Impression on the Ground of a Member of a Zeppelin's Crew Who Fell when the Airship Was Destroyed, 1915, World War I
Modern gelatin silver print from original negative
[8 x 10 in.; 20.3 x 25.4 cm]
Imperial War Museum, London

70. Photographer Unknown
{Photographer Photographing Dead Horse}, c. 1915, World War I
Postcard
3 $\frac{1}{2}$ x 5 $\frac{1}{2}$ in.; 8.7 x 13.7 cm
Courtesy Hans Puttnies, Darmstadt, Germany

"....If you look carefully over the image with a magnifying glass, you will find another dead horse on the roof behind the quiet soldier. I am sure it was only thrown there by the explosion to show our photographer how useless it is to fix a fragment of war: you can never show the truth of horror...." (Hans Puttnies, letter to the author, May 5, 1984).

71. Agustin Victor Casasola, Mexican (1874-1938)
Fortino Samano Moments before His Execution, 1916, Mexican Revolution
Gelatin silver print
13 $\frac{3}{8}$ x 8 $\frac{3}{8}$ in.; 35.5 x 22.5 cm
Courtesy Prakapas Gallery, New York

Fortino Samano, a cruel and cool-headed rebel leader during the Mexican Revolution, was killed by the Federal forces in 1916. He became a famous figure because he stood before his executioners, unblindfolded, and gave them the order to fire. He was so calm that not even the long ash of his cigar hit the ground before he did.

72. Wilfred Dudley Smithers, American (born Mexico; 1895-1981)
Mess Hall, Big Bend District, Texas, 1916
Modern gelatin silver print from original negative
8 x 10 in.; 20.3 x 25.4 cm
Photography Collection, Harry Ransom Humanities Research Center
The University of Texas at Austin

73. Photographer Unknown
A Dead German outside His Dugout, Beaumont-Hamel, November 1916,
World War I
Modern gelatin silver print from original negative
[11 x 14 in.; 27.9 x 35.6 cm]
Imperial War Museum, London

Much of World War I was fought from trenches. In *The Great War and Modern Memory*, Paul Fussell (1975) recalls Sassoon's observation that "when all is said and done...the war was mainly a matter of holes and ditches" (p. 41).

"Dead horses and dead men — and parts of both — were sometimes not buried for months and often simply became an element of parapets and trench walls. You could smell the front line before you could see it" (p. 49).

74. Photographer Unknown
A Military Photographer at Work in a Trench on the Western Front, June 1917, World War I
Modern gelatin silver print from original negative
[11 x 14 in.; 27.9 x 35.6 cm]
Imperial War Museum, London

75. Photographer Unknown
Scene in Russian Revolution; July Troubles in Petrograd, 1917
Modern gelatin silver print
[11 x 14 in.; 27.9 x 35.6 cm]
Records of the War Department General and Special Staffs, 165-WW-157D-1
The National Archives, Washington, D.C.

76. Photographer Unknown
Unknown Victims Oise, 1917, (from 1914-1919 — *La Guerre — 150 Planches Artistiques de la Collection Personnelle du Commandant Tournassoud*), World War I
Photogravure
6⅞ x 8¾ in.; 15.5 x 22 cm
Courtesy John Ptak, Alexandria, Virginia

77. Wilfred Dudley Smithers, American (born Mexico; 1895-1981)
{Troop "M", 8th Cavalry}, 1918
Modern gelatin silver print from original negative
8 x 10 in.; 20.3 x 25.4 cm
Photography Collection, Harry Ransom Humanities Research Center
The University of Texas at Austin

78. Joseph J. Pennell, American (1866-1922)
Harvey Muenzenmayer, 1918, World War I
Gelatin silver print
7 x 5 in.; 17.8 x 12.7 cm
J. J. Pennell Collection, Kansas Collection
University of Kansas Libraries, Lawrence

79. Lt. Reid, U.S. Signal Corps, American (dates unknown)
Physical Examination of Aviation Recruits at the Episcopal Hospital, Washington, D.C., Bones, Joints, Flat Feet, April 1918, World War I
 Modern gelatin silver print from original negative
 6 x 8 in.; 15.2 x 20.3 cm
 Records of the Office of the Chief Signal Officer, 111-SC-8217
 The National Archives, Washington, D.C.
80. Sgt. James L. McGarrigle, U.S. Signal Corps, American (dates unknown)
Outfitting Recruits at Camp Meade, Maryland, October 4, 1918, World War I
 Modern gelatin silver print from original negative
 6 x 8 in.; 15.2 x 20.3 cm
 Records of the Office of the Chief Signal Officer, 111-SC-21000
 The National Archives, Washington, D.C.
81. Arthur S. Mole, American (born England, 1889; death date known)
 John D. Thomas, American (birth date unknown; died c. 1940)
The Human U.S. Shield, 1918, World War I
 Gelatin silver print
 13 x 10 $\frac{3}{8}$ in.; 32.9 x 26.3 cm
 The Minneapolis Institute of Arts, The Kate and Hall J. Peterson Fund
82. Sgt. Marshall, Signal Corps, American (dates unknown)
Wounded being treated in an old church by the 110th Sanitary Train, 4th Ambulance Co., 1st Division, Neuilly, Meuse, France, 9/20/18, World War I
 Modern gelatin silver print from original negative
 6 x 8 in.; 15.2 x 20.3 cm
 Records of the Office of the Chief Signal Officer, 111-SC-27410
 The National Archives
83. Photographer Unknown/Keystone View Company
The Hanging Man of the Bois d'Avocourt, World War I
 Gelatin silver print
 Stereograph
 Library of Congress, Washington, D.C.
84. Photographer Unknown/Keystone View Company
A Horse Thrown into a Tree by the Explosion of a Bomb or Shell; Argonne Forest, 1918, World War I
 Gelatin silver print
 Stereograph
 Library of Congress, Washington, D.C.
85. Sgt. R. Sullivan, U.S. Signal Corps, American (dates unknown)
{Corey Home for Convalescent Officers}, 1918, World War I
 Modern gelatin silver print from original negative
 6 x 8 in.; 15.2 x 20.3 cm
 Records of the Office of the Chief Signal Officer, 111-SC-23400
 The National Archives, Washington, D.C.
- "Mrs. W. E. Corey playing cards with the wounded officers on the porch. Corey Home for Convalescent Officers, Chateau de Villegenis at Palaiseau, France. Mrs. Corey, or Mabelle Gilman, an actress, was the wife of the President of Carnegie Steel Co. and U. S. Steel. World War I. 9/18/18."

86. Photographer Unknown

British tank captured and used by the Germans but blown up on one of our mines. Champagne, 1918, (from 1914-1919 — La Guerre — 150 Planches Artistiques de la Collection Personnelle du Commandant Tournassoud), World War I

Photogravure

6⅞ x 8¾ in.; 15.5 x 22 cm

Courtesy John Ptak, Alexandria, Virginia

87. Photographer Unknown

Russians In Asia, Lazian Militia, no date, World War I

Gelatin silver print

10 x 7⅞ in.; 25.4 x 20 cm

Records of the War Department General and Special Staffs, 165-WAR-12B-1
The National Archives, Washington, D.C.

88. Photographer Unknown

Zouave charge with trumpet call and raised sabers (posed for camera), no date, World War I

Modern chromogenic color print from original autochrome print

[8⅞ x 11⅞ in.; 21.3 x 30.2 cm]

l'Établissement Cinématographique et Photographique des Armées, Paris

89. Photographer Unknown

Scene of Camp Life, no date, World War I

Modern chromogenic color print from original autochrome print

[8 x 11⅞ in.; 20.5 x 30.2 cm]

l'Établissement Cinématographique et Photographique des Armées, Paris

90. Photographer Unknown

Ruins of the cathedral of Reims and view of surrounding (destroyed) city, no date, World War I

Modern chromogenic color print from original autochrome print

[8½ x 11⅞ in.; 21.6 x 30.2 cm]

l'Établissement Cinématographique et Photographique des Armées, Paris

91. Photographer Unknown

Two wounded soldiers sharing the same hospital bed with exposed wounds, no date, World War I

Modern chromogenic color print from original autochrome print

[8⅞ x 11⅞ in.; 20.7 x 30.2 cm]

l'Établissement Cinématographique et Photographique des Armées, Paris

92. Photographer Unknown

{Soldier with Rifle}, no date, World War I

Gelatin silver print

7⅞ x 9⅞ in.; 18.8 x 24.5 cm

The Bettmann Archive, New York

"A soldier is defending a comrade who has been wounded, and at the same time obtaining a firmer support for his rifle."

93. Photographer Unknown

British Troops in the Thiepval Woods, Somme, and Ancre Area — British Front Line Showing "Funk Holes," no date, World War I

Gelatin silver print

6 x 8 in.; 15.2 x 20.3 cm

Records of the War Department General and Special Staffs, 165-BO-1211
The National Archives, Washington, D.C.

94. Photographer Unknown

Grand Place, Ypres, Belgium, no date, World War I

Gelatin silver print

5¼ x 7⅞ in.; 14.6 x 19.4 cm

Records of the War Department General and Special Staffs, 165-BO-1188

The National Archives, Washington, D.C.

95. Photographer Unknown

{Officers Studying Enlarged Photograph}, c. 1919, World War I

Gelatin silver print

4⅞ x 6⅞ in.; 11.7 x 17.5 cm

Lent by Paul Tillinghast, New York

96. Lewis Wickes Hine, American (1874-1940)

{Serbian Soldier}, 1919, World War I

Gelatin silver print

4⅞ x 3⅞ in.; 11 x 9.2 cm

Library of Congress, Washington, D.C.

"American Red Cross Balkan Survey, Belgrade. A Serbian soldier returned from prison camp in Austria minus both legs recovering in a civil hospital. He has been fitted with artificial legs. Jan. 1919."

97. Lewis Wickes Hine, American (1874-1940)

{Italian Soldier}, 1919, World War I

Gelatin silver print

3½ x 4½ in.; 8.9 x 11.4 cm

Library of Congress, Washington, D.C.

"American Red Cross Balkan Survey, Belgrade. Giuseppe Ugesi, Italian soldier in the 223rd infantry, was prisoner in an Austrian camp at Milowitz (reported to be very bad) for ten months. Now confined to his bed in the hospital with Tuberculosis. Jan. 25, 1919."

98. Photographer Unknown

One Of the big coloured enlargements Exhibited at Cartwright Hall, Bradford. January 1919, World War I

Gelatin silver print from original negative

[20 x 24 in.; 50.8 x 61 cm]

Imperial War Museum, London

99a. Photographer Unknown

Guerra Europea Fotografies (one of two Spanish albums, 156 gelatin silver prints), no date, World War I

Hand-made album

8½ x 14 x 2 in.; 21.6 x 35.6 x 5.1 cm

Visual Studies Workshop, Rochester, New York

99b. Photographer Unknown

Guerra Europea Fotografies (one of two Spanish albums, 136 gelatin silver prints), no date, World War I

Hand-made album

8½ x 14 x 2 in.; 21.6 x 35.6 x 5.1 cm

Visual Studies Workshop, Rochester, New York

100a. Rex E. Hieronymus, American (born 1895)

Volume I of three, "A Book of aerial photos," 1918-1919, World War I
Hand-made album

9 $\frac{3}{8}$ x 12 $\frac{3}{8}$ x 2 $\frac{1}{8}$ in.; 23.8 x 32.1 x 5.4 cm

Lent by Sharon Keim, Washington, D.C.

"Vol. I...contains 80 pages, being 130 aerial photos, with 45 ground pictures, and 15 pages of maps and miscellaneous, mostly taken in France" (Rex E. Hieronymus, Description of Rex's World War I Photo Albums).

100b. Rex E. Hieronymus

Volume II of three, "Reville to Taps," 1918-1919, World War I
Hand-made album

9 $\frac{3}{8}$ x 12 $\frac{3}{8}$ x 2 in.; 23.8 x 32.1 x 5.1 cm

Lent by Sharon Keim, Washington, D.C.

"Vol. II, 159 pages... comprises about 1200 pictures, from Rochester, N.Y., Ithica and Madison Barracks, N.Y., France, including leave trips to Chamonix, Grenoble, Nice, etc., and Germany in the army of occupation."

100c. Rex E. Hieronymus

Volume III of three, "A Book of Photographs," 1918-1919, World War I
Hand-made album

9 $\frac{3}{8}$ x 12 $\frac{3}{8}$ x 2 $\frac{1}{2}$ in.; 23.8 x 32.1 x 6.3 cm

Lent by Sharon Keim, Washington, D.C.

"Vol. III..., 68 pages contains about 525 ground pictures, which were taken mostly in the St. Mihiel salient, in December 1918 for the U.S. Army war college. I was a member of the 9-man detail assigned to this mission."

101. Wilfred Dudley Smithers, American (born Mexico; 1895-1981)

{First Cavalry's Camp at San Felipe, near Del Rio, Texas}, 1922

Modern gelatin silver print

8 x 10 in.; 20.3 x 25.4 cm

Photography Collection, Harry Ransom Humanities Research Center
The University of Texas at Austin

102. Wilfred Dudley Smithers, American (born Mexico; 1895-1981)

Four Officers. Ojinaga, Mexico, 1926

Modern gelatin silver print

10 x 8 in.; 25.4 x 20.3 cm

Photography Collection, Harry Ransom Humanities Research Center
The University of Texas at Austin

103. G. T. Sun, Japanese (dates unknown)

Officers and soldiers participating in grand maneuvers in Fukui prefecture. The emperor is in center foreground. 1933

Modern chromogenic color print; original medium unknown

[11 $\frac{1}{8}$ x 16 in.; 29.5 x 40.6 cm]

Japan Professional Photographers Society

104. Herbert L. Matthews (nationality and dates unknown)

{*Abyssinian Warrior*}, Ethiopian-Italian Conflict

Gelatin silver print

[14 x 11 in.; 35.6 x 29.9 cm]

Records of the United States Information Agency, 306-NT-1016C-2

The National Archives, Washington, D.C.

"In Ethiopia — Fantasies of Abyssinian warriors. These are fighters from around Lake Ashanghi who have come north to ally themselves with the Italians, who have armed them, and are sending them back to fight the Negus. In the fantasies it is customary for individual warriors to step out and hurl challenges at an imaginary enemy."

105. Carl Mydans, American (born 1907)

Russo-Finnish Winter War, 1939-1940. Russians Dead in their Foxholes

Gelatin silver print

[11 x 14 in.; 27.9 x 35.6 cm]

Carl Mydans, LIFE Magazine, © Time Inc.

106a. Photographer Unknown

After the Night Blitz at Coventry, November 16, 1940, World War II

Gelatin silver print

9½ x 7¾ in.; 24.1 x 18.7 cm

The Photo Source-Fox, London

106b. Photographer Unknown

After the Night Blitz at Coventry, November 16, 1940, World War II

Gelatin silver print

9¾ x 7¾ in.; 23.8 x 18.7 cm

The Photo Source-Fox, London

107. Photographer Unknown

Der Kampf im Westen (German propaganda album with 100 stereographs),

c. 1940, World War II

Album/Gelatin silver stereographs

2¾ x 5½ in.; 5.9 x 12.9 cm

Visual Studies Workshop, Rochester, New York

108. Photographer Unknown

{*Aircraft Recognition Room*}, no date, World War II

Gelatin silver print

6 x 6 in.; 15.2 x 15.2 cm

Black Star

"The officer, a commercial artist in peacetime, points out distinguishing features of a model. The girls are sitting in the aircraft recognition room. England, World War II."

109. Photographer Unknown

Red Cross Packages, Geneva, Switzerland, World War II

Gelatin silver print

[10½ x 13½ in.; 26.5 x 34.5 cm]

American Red Cross, Washington, D.C.

"Evidence of Red Cross concern for prisoners of war are packages of food and clothing awaiting shipment through the International Committee of Red Cross at Geneva, Switzerland during World War II."

110. Kelso Daly, American (dates unknown)
Pearl Harbor Inhabitant Watches Bombing by Japanese Planes, 1941, World War II
Gelatin silver print
[11 x 14 in.; 27.9 x 35.6 cm]
Kelso Daly, LIFE Magazine, © 1942, 1970, Time Inc.

111. Edward Clark, American (born 1911)
Soldiers on Leave, Nashville, Tenn., 1941, World War II
Gelatin silver print
[9 x 13 in.; 22.8 x 32 cm]
Lent by the Photographer

112. Hanns Hubmann, German (born 1910)
Sowjetunion, 1941, World War II
Gelatin silver print
9 x 6 $\frac{7}{8}$ in.; 22.8 x 17.5 cm
Courtesy Benteler Galleries, Houston, Texas

113. Serguei Strunnikov, Soviet (dates unknown)
Zoya Kosmodemyanskaya, "Tania," A Partisan Tortured by Fascists, December 1941, World War II
Gelatin silver print
17 $\frac{3}{8}$ x 23 $\frac{1}{2}$ in.; 44.7 x 59.7 cm
Courtesy Union of Journalists of the USSR

Zoya Kosmodemyanskaya was a partisan who was captured by the Germans during World War II. Although she was brutally tortured, and finally hanged, she refused to reveal any information — including her real name. She was known only as "Tania." The village Kosmodemyanskoye in the Majayskiy Region near Moscow was named in her memory.

114. Dmitri Baltermants, Soviet (born 1912)
Attacking the Enemy, 1941, World War II
Gelatin silver print
6 $\frac{3}{4}$ x 10 in.; 17 x 25.5 cm
Citizen Exchange Council, New York

115. Dmitri Baltermants, Soviet (born 1912)
Grief, Kerch, 1942, World War II
Gelatin silver print
7 x 8 $\frac{1}{4}$ in.; 18 x 21 cm
Citizen Exchange Council, New York

Grief is one of a series of photographs Baltermants took of the aftermath of a Nazi massacre of one hundred and seventy-six thousand civilians in Kerch, a Crimean town.

116. Harry Poague, American Red Cross (dates unknown)
Life saving techniques as taught to Infantry men by Red Cross Instructors, Fort Bragg, North Carolina, 1942, World War II
Gelatin silver print
[10 $\frac{1}{2}$ x 13 $\frac{1}{2}$ in.; 26.5 x 34.5 cm]
American Red Cross, Washington, D.C.

117. Marjorie Collins, American (dates unknown)
Laura and Frank Czaya, Frank Is Home on Ten Day Furlough, no date, World War II
Gelatin silver print
[14 x 11 in.; 35.6 x 27.9 cm]
Library of Congress, Washington, D.C.

118. Photographer Unknown/U.S. Navy
View of Mt. Fujiyama through the Periscope of a U.S. Navy Submarine, no date, World War II

Gelatin silver print

11 x 14 in.; 27.9 x 35.6 cm

Courtesy Jo C. Tartt, Washington, D.C.

119. PhoM 3/c Robert Frederick Read, U.S. Navy, American (birth date unknown-1942)

Japanese Bomb Hits Flight Deck of USS Enterprise — August 24, 1942, World War II

Gelatin silver print

11 x 14 in.; 27.9 x 35.6 cm

Courtesy Jo C. Tartt, Washington, D.C.

The photographer lost his life taking this picture.

120. Dmitri Kessel, American (born Russia, 1902)

Navy Air Cadets and Their Training Instructor, 1942, World War II

Gelatin silver print

[20 x 16 in.; 50.8 x 40.6 cm]

Dmitri Kessel, LIFE Magazine, © Time Inc.

121. Jack Delano, American (born Russia, 1914)

Air Service Command. Early Morning Mass Calisthenics. Daniel Field, Georgia. July 1943, World War II

Gelatin silver print

[16 x 20 in.; 40.6 x 50.8 cm]

Library of Congress, Washington, D.C.

122. Photographer Unknown

{Destroyed Flying Fortress}, no date, World War II

Gelatin silver print

[8 x 10 in.; 20.3 x 25.4 cm]

Records of the Office of War Information, 208-YE-142

The National Archives, Washington, D.C.

123. Wolf Strache, German (born 1910)

Berlin, Kurfurstendam, — After a Bomb Attack, November 1943, World War II

Gelatin silver print

12 x 8 $\frac{3}{8}$ in.; 30.2 x 21.9 cm

Courtesy Benteler Galleries, Houston, Texas

124. Vladimir Yudin, Soviet (dates unknown)

Soldier Firing Mortar, 1943, World War II

Gelatin silver print

23 $\frac{1}{2}$ x 19 $\frac{1}{2}$ in.; 59.6 x 49.5 cm

Courtesy Union of Journalists of the USSR

125. Max Alpert, Soviet (1899-1980)

Battalion Commander Gives Forward Command, no date, World War II

Gelatin silver print

19 $\frac{1}{8}$ x 22 in.; 48.6 x 55.9 cm

Courtesy Union of Journalists of the USSR

126. Emmanuel Evzerikhin, Soviet (dates unknown)

Fight to the Death, Battle of Kursk, 1943, World War II

Gelatin silver print

22 x 19 $\frac{1}{4}$ in.; 55.8 x 48.5 cm

Courtesy Union of Journalists of the USSR

127. Photographer Unknown

"Cub 12" Aerographers Enlisted Men Unit (on Benika, the Russell Islands, sixty miles from Guadalcanal), 1943, World War II

Gelatin silver print

4½ x 6½ in.; 11.6 x 16.5 cm

Lent by George Bridgman, Richmond, Virginia

128. Photographer Unknown

Silhouette of a B-29 in trouble painted on ground with lime. Indochina, World War II, no date

Gelatin silver print

[11 x 14 in.; 27.9 x 35.6 cm]

Records of the Office of War Information, 208-N-38880

The National Archives, Washington, D.C.

"An aerial booby trap constructed by the Japanese at Tien Ho airfield, French Indo-China, did not accomplish its purpose of luring American airmen within easy range of a heavy concentration of enemy anti-aircraft guns. The Japanese painted the ground with lime to represent an American B-29 Superfortress scaled so that it appeared to be flying at several thousand feet with its port inboard engine aflame...."

129. Photographer Unknown

Fight to the Bitter End, 1943, World War II

Gelatin silver print

12¼ x 10⅞ in.; 31.2 x 25.7 cm

Courtesy Japan Professional Photographers Society

This is a composite photograph made from originals by Kanamaru Shigene, first displayed as a billboard in 1943.

130. Photographer Unknown

Tokyo Billboard, 1943, World War II

Gelatin silver print

[13¼ x 10⅞ in.; 34.9 x 27.7 cm]

Courtesy Asahi Shimbun, Tokyo

Japanese troops charge into battle across the huge billboard of a Tokyo theater in 1943. The billboard bears the slogan, "We won't stop shooting."

131. Hansel Mieth, American (born Germany, 1909)

Japanese Relocation Center — Oriental Style Apartment, 1943, World War II

Gelatin silver print

[16 x 20 in.; 40.6 x 50.8 cm]

Hansel Mieth, LIFE Magazine, © Time Inc.

Amidst strong antioriental racism at the outbreak of World War II, President Franklin D. Roosevelt signed Executive Order 9066 on February 19, 1942, authorizing the evacuation of Japanese-Americans from the West Coast. One hundred and twenty-seven thousand Japanese-Americans were shipped inland to isolated barracks cities. Each family was assigned a one-room apartment measuring twenty by twenty-five feet.

132. Charles Fenno Jacobs, American (1904-1975)

U.S. Navy pilots relax and enjoy feminine companionship, sports and entertainment at Chris Holmes Rest Home, maintained on Hawaii for pilots on leave from combat. March 1944, World War II

Gelatin silver print

[16 x 16 in.; 40.6 x 40.6 cm]

General Records of the Department of the Navy, 1798-1947, 80-G-475095

The National Archives, Washington, D.C.

133. W. Eugene Smith, American (1918-1978)
Saipan, June 1944, (Saipan civilian), World War II
Gelatin silver print
11¼ x 10¼ in.; 30 x 26 cm
© 1944 W. Eugene Smith, from The Center for Creative Photography, Tucson, Arizona

In June 1944 U.S. forces landed on the island of Saipan in their sweep through the Pacific toward Japan. In a bloody two-week battle the enemy troops stationed there were annihilated. After their protectors were gone, despite American attempts at intervention, most of the eighteen thousand Japanese civilians gathered on two heights on the northern coast and jumped to their death.

134. Sidney Jackson Bartholomew, American (born 1922)
Fiji Islands - Summer 1944, World War II
Gelatin silver print
4 images, each 2¾ x 1⅞ in.; 7 x 4.8 cm
Lent by Sidney J. Bartholomew, Jr., New York

G.I.s (l. to r.) John Hill (Harlan County, Kentucky), Harold Peebles (Finley, Ohio), and Mac McDowell (Los Angeles) show off muscles and gas masks in front of their pup tents for Pfc. Sidney Bartholomew's Kodak 126 camera.

135. Constance Stuart Larrabee, American (born England, 1914)
Collaborator, St. Tropez, South France, August 27, 1944, World War II
Gelatin silver print
[12 x 12 in.; 30.5 x 30.5 cm]
Lent by the Photographer

136. Constance Stuart Larrabee, American (born England, 1914)
Collaborator, St. Tropez, South France, August 27, 1944, World War II
Gelatin silver print
[12 x 12 in.; 30.5 x 30.5 cm]
Lent by the Photographer

137. Constance Stuart Larrabee, American (born England, 1914)
Killed in Action (dead German soldier), 1944, World War II
Gelatin silver print
[12 x 12 in.; 30.5 x 30.5 cm]
Lent by the Photographer

138. Carl Mydans, American (born 1907)
Execution of Unfaithful French Youth, Grenoble, France, August 1944, World War II
Gelatin silver print
[20 x 16 in.; 50.8 x 40.6 cm]
Carl Mydans, LIFE Magazine © Time Inc.

139. Photographer Unknown
Tortured by razor slashes on the back. Found Sept. 7, 1944 at Raneauville St. Agru (Hte. Garonne), World War II
Gelatin silver print
[8 x 10 in.; 20.3 x 25.4 cm]
Records of the Office of War Information, 208-YE-1A-53
The National Archives, Washington, D.C.

140. Photographer Unknown
{Leyte Gulf, Philippine Islands}, 1944, World War II
Gelatin silver print
[8 x 10 in.; 20.3 x 25.4 cm]
General Records of the Department of the Navy, 1798-1947, 80-G-432481
The National Archives, Washington, D.C.

141. Photographer Unknown
Kamikaze Pilots Sit for Memorial Picture, no date, World War II
Gelatin silver print
8 x 10 in.; 20.3 x 25.4 cm
Keystone Press, London
142. Barrett Gallagher, American (born 1913)
Kamikaze Fires on the U.S.S. Intrepid Flightdeck, November 25, 1944,
World War II
Gelatin silver print
[15¼ x 15½ in.; 38.7 x 39.3 cm]
Lent by the Photographer
143. Barrett Gallagher, American (born 1913)
Burial at Sea for the Officers and Men of the USS Intrepid Who Lost Their Lives during the Battle for Leyte Gulf in the Philippines, November 26, 1944, World War II
Gelatin silver print
[11 x 10¾ in.; 27.9 x 27.3 cm]
Lent by the Photographer
144. Charles Fenno Jacobs, American (1904-1975)
Japanese Prisoner Bathing on the U.S.S. New Jersey, December 1944, World War II
Gelatin silver print
[16 x 16 in.; 40.6 x 40.6 cm]
General Records of the Department of the Navy, 1798-1947, 80-G-469956
The National Archives, Washington, D.C.
"Japanese prisoners of war are bathed, clipped, 'deloused,' and issued GI clothing as soon as they are taken aboard the U.S.S. New Jersey, December 1944."
145. T. Sgt. W. G. Brunk, U.S. Marine Corps, American (dates unknown)
Night Firing, Bougainville, March 1944, World War II
Gelatin silver print
[10½ x 13½ in.; 26.5 x 34.2 cm]
U.S. Department of Defense, Washington, D. C.
146. Himes, U.S. Army, American (dates unknown)
{Bullets' Impact}, 1944, World War II
Gelatin silver print
[6⅞ x 9¼ in.; 17.5 x 23.5 cm]
U.S. Department of Defense, Washington, D.C.
"...the instant bullets from a French firing squad hit a Frenchman who collaborated with the Germans. This execution took place in Rennes, France...11/21/44."
147. Photographer Unknown
{Nazi Death Chamber in Paris}, no date, World War II
Gelatin silver print
[16 x 20 in.; 40.6 x 50.8 cm]
Records of the Office of War Information, 208-AA-128H-4
The National Archives, Washington, D.C.
"French policemen and members of the French Forces of the Interior examine the bullet-chipped posts where French hostages were executed by the Germans..."

148. Lee Miller, American (1907-1977)

Dead German SS Prison Guard, Dachau, 30th April 1945, World War II

Gelatin silver print

6¼ x 6 in.; 15.9 x 15.2 cm

Lee Miller Archives, East Sussex, England

"The small canal bounding the camp was a floating mess of SS in their spotted camouflage suits and studded boots. They slithered along in the current with a dead dog or two and smashed rifles."

149. Lee Miller, American (1907-1977)

Suicided General, Leipzig April 1945, World War II

Gelatin silver print

6¼ x 6 in.; 15.9 x 15.3 cm

Lee Miller Archives, East Sussex, England

150. Photographer Unknown/U. S. Air Force

{S/Sgt. Joe Louis, Italy}, no date, World War II

Gelatin silver print

[10½ x 13½ in.; 26.5 x 34.2 cm]

U.S. Department of Defense, Washington, D.C.

151. Werner Wolff, American (born Germany 1911)

Final Offensive — Jump-off towards Bologna, April 1945, 10th Mountain Division, World War II

Gelatin silver print

8 x 8 in.; 20.3 x 20.3 cm

Lent by the Photographer

152. Hayakawa Hiroshi, Japanese (dates unknown)

Girl Students Seeing Off Kamikaze Pilots at Chiran Airfield with Flags and Branches of Cherry Blossoms, May 1945, World War II

Gelatin silver print

8¼ x 13 in.; 20.7 x 33.2 cm

Courtesy Japan Professional Photographers Society

153. Barrett Gallagher, American (born 1913)

View of Operation Snapshot, August 1945, World War II

Gelatin silver print

[15¼ x 18¾ in.; 30.8 x 47.6 cm]

Lent by the Photographer

Operation Snapshot took place on August 16 and 17, 1945, after the capitulation of Japan. The American Naval Third Fleet had been on alert since the bombing of Hiroshima and Nagasaki. When it became clear that the peace would hold, the Third Fleet was joined by elements of the British Pacific Fleet and carried out maneuvers in unusually tight formation expressly for the camera.

154. Photographer Unknown

Oswiecim Prison Camp Clean-up. (Glasses) Krakow, Poland, Post-WWII, Oct. 1945.

Gelatin silver print

[6¼ x 9½ in.; 17.2 x 24.1 cm]

American Red Cross, Washington, D.C.

155. Yevgeny Khaldey, Soviet (born 1916)
Victory Flag over Reichstag, 1945, World War II
Gelatin silver print
17¼ x 23⅞ in.; 43.9 x 60 cm
Courtesy Union of Journalists of the USSR

The Berlin Reichstag, the former legislative house, was the symbolic victory prize for the Soviets during their 1945 spring advance on Germany.

156. Photographer Unknown
A British Officer adds his name to Russian graffiti on the walls of the Reichstag in Berlin.
World War II
Gelatin silver print
[11 x 14 in.; 27.9 x 35.6 cm]
© Syndication International Ltd., London

157. Margaret Bourke-White, American (1904-1971)
Dr. Kurt Lisso, Leipzig's city treasurer, and his wife and daughter (Red Cross uniform) took poison as American tanks rolled into the city, 1945, World War II
Gelatin silver print
[8 x 10 in.; 20.3 x 25.4 cm]
Margaret Bourke-White, LIFE Magazine, © 1945, 1973 Time Inc.

158. Robert Capa, American (born Hungary; 1913-1954)
After the Armistice, Germany, 1945, World War II
Gelatin silver print
13 x 19 in.; 33 x 48.3 cm
© Robert Capa/Magnum

159. Kimura Kenichi, Japanese (1905-1973)
The patient's skin is burned in a pattern corresponding to the dark portion of a kimono worn at the time of the explosion. Hiroshima, 1945, World War II
Gelatin silver print
8½ x 7¼ in.; 21.6 x 19.2 cm
Records of the Chief of Engineers, 77-MDH-6.55b
The National Archives, Washington, D.C.

160. Shomei Tomatsu, Japanese (born 1930)
Beer Bottle after the Atomic Bomb Explosion, 1960-1966, World War II
Gelatin silver print
17¼ x 15⅞ in.; 45.1 x 39 cm
Lent by the Photographer

161. August Sander, German (1876-1964)
St. Gereon, 1945-1946 from *Koln nach der Zerstörung Aus den Jahren 1945-1946*, Volume 2, World War II
Gelatin silver print
11¼ x 8¾ in.; 28.5 x 22.2 cm
© Estate of August Sander
Collection Centre canadien d'architecture/Canadian Centre for Architecture, Montreal

162. August Sander, German (1876-1964)
Untitled (Ruins St. Maria im Kapitol), 1945-1946 from *Koln nach der Zerstörung Aus den Jahren 1945-1946*, Volume 2, World War II
Gelatin silver print
8¾ x 13½ in.; 22.1 x 29 cm
© Estate of August Sander
Collection Centre canadien d'architecture/Canadian Centre for Architecture, Montreal

163. E. O. Goldbeck, American (born 1892)
Indoctrination Division, Air Training Command, Lackland Air Base, San Antonio, Texas, July 19, 1947
Gelatin silver print
15 $\frac{7}{8}$ x 13 $\frac{1}{4}$ in.; 40.4 x 33.7 cm
Lent by Mark Power, Takoma Park, Maryland

164. David Seymour ("Chim"), American (born Poland; 1911-1956)
Young War Victims, Rome, 1948, following World War II
Gelatin silver print
6 $\frac{1}{2}$ x 8 $\frac{3}{8}$ in.; 16.5 x 21.1 cm
International Center of Photography, New York
International Fund for Concerned Photography, Purchase

165. Photographer Unknown/U.S. Air Force
{Observers, Operation Greenhouse}, 1951
Gelatin silver print
[10 $\frac{1}{2}$ x 13 $\frac{1}{2}$ in.; 26.5 x 34.2 cm]
U.S. Department of Defense, Washington, D.C.

"High ranking personnel are illuminated by the flare of an atomic detonation at the Atomic Energy Commission's Pacific Proving Ground during Operation Greenhouse, staged by Joint Task Force Three, 1951."

166. Sgt. J.R. Powers, U.S. Marine Corps, American (dates unknown)
Holding a ten pace interval due to enemy sniper fire, Marines from 2/5th Mar., board duck (Army) to cross Pukhan River, no date, Korean War
Gelatin silver print
[10 $\frac{1}{2}$ x 13 $\frac{1}{2}$ in.; 26.5 x 34.2 cm]
U.S. Department of Defense, Washington, D.C.

167. Sgt. Curt Giese, U.S. Marine Corps, American (dates unknown)
{Pin-Up Wallpaper}, no date, Korean War
Gelatin silver print
[13 $\frac{1}{2}$ x 10 $\frac{1}{2}$ in.; 34.2 x 26.5 cm]
U.S. Department of Defense, Washington, D.C.

168. Photographer Unknown/U.S. Marine Corps
North Korean prisoners, taken by the Marines in a foothills fight, march in an open formation, no date, Korean War
Gelatin silver print
[10 $\frac{1}{2}$ x 13 $\frac{1}{2}$ in.; 26.5 x 34.2 cm]
U.S. Department of Defense, Washington, D.C.

169. Photographer Unknown
{Observers, Yucca Flat, Nevada}, March 18, 1953
Gelatin silver print
[13 $\frac{1}{8}$ x 19 $\frac{1}{4}$ in.; 33.3 x 48.9 cm]
© UPI/Bettmann Archive, Records of the United States Information Agency

"Yucca Flat, Nevada — This unusual photo shows observers on 'News Knob, just seven miles from the atomic detonation. The picture was taken in the dark of the pre-dawn, lighted entirely by the flash of atomic blast. Since total blindness would probably result if observers did not take precautions, they are wearing special goggles. Others turned their backs to the flash."

170. Pierre Ferrari, French (date of birth unknown)
French in Indochina — Tonkin, 1945-1954, August 1953

Gelatin silver print

[15 $\frac{7}{8}$ x 11 $\frac{7}{8}$ in.; 40.2 x 30.2 cm]

l'Établissement Cinématographique et Photographique des Armées, Paris

Patrice Carfort, a doctor with the 8th French Parachutist Battalion, is examining the victim of a mine explosion in Tonkin during Operation Brochet, August 1953.

171. Photographer Unknown

Starting a Week in a Bomb Shelter, American c. 1950s

Gelatin silver print

[6 $\frac{3}{4}$ x 9 $\frac{3}{8}$ in.; 17.2 x 23.8 cm]

AP/Wide World

172. Michael C. Rockefeller, American (1938-1961)

The War Leaders talk to their warriors before going into Battle, New Guinea, 1961

Gelatin silver print

[16 x 20 in.; 40.6 x 50.8 cm]

Film Study Center, Harvard University

The Dugum Dani people, a tribe of neolithic warrior farmers living in western New Guinea, still practice "ritual warfare," where battles are highly stylized, theatrical though deadly encounters, conducted according to protocol. War is a sacred duty and accepted way of life, deeply rooted in the Dani culture and history.

173. Karl G. Heider, American (born 1935)

A Battle in Progress, New Guinea, early 1961

Gelatin silver print

[16 x 20 in.; 40.6 x 50.8 cm]

Film Study Center, Harvard University

174. James H. Pickerell, American (born 1936)

Vietnamese Civilians under Fire, 1964, Vietnam War

Chromogenic color print

[6 $\frac{3}{4}$ x 9 $\frac{3}{8}$ in.; 15.9 x 24.4 cm]

Lent by the Photographer

175. Photographer Unknown

Follow the Leader Landing, August 1965, Vietnam War

Gelatin silver print

[9 $\frac{1}{2}$ x 13 $\frac{3}{8}$ in.; 24.1 x 34 cm]

AP/Wide World

An American soldier directs a line of helicopters landing on a roadway near the Montagnard village of Plei Ho Drong in South Vietnam.

176. Larry Burrows, British (1926-1971)

Yankee Papa 13, Farley with Jammed Gun, 1965, Vietnam War

Gelatin silver print

[20 x 16 in.; 50.8 x 40.6 cm]

Lent by Russell Burrows, New York

177. Larry Burrows, British (1926-1971)

A Wounded GI Reaches Out to a Stricken Comrade, 1966, Vietnam War

Dye transfer print

[20 x 30 in.; 50.8 x 76.2 cm]

Lent by Russell Burrows, New York

178. Catherine Leroy, French (born 1944)

A Dead Marine Is Carried by His Buddies to a Helicopter...near DMZ, 1966, Vietnam War

Gelatin silver print

[14 x 9 $\frac{1}{8}$ in.; 35.6 x 23.2 cm]

Lent by the Photographer

179. Larry Burrows, British (1926-1971)

Marines Recover a Body under Fire, Hill 484, South Vietnam (Catherine Leroy at right), 1966, Vietnam War

Dye transfer print

[16 x 20 in.; 40.6 x 50.8 cm]

Lent by Russell Burrows, New York

180. Catherine Leroy, French (born 1944)

A Wounded Marine, Khe Sanh Area, 1966, Vietnam War

Gelatin silver print

[9 $\frac{1}{2}$ x 6 $\frac{3}{8}$ in.; 24.1 x 16.2 cm]

Lent by the Photographer

181. Larry Burrows, British (1926-1971)

A GI Casualty near the DMZ, South Vietnam, 1966, Vietnam War

Dye transfer print

[20 x 16 in.; 50.8 x 40.6 cm]

Lent by Russell Burrows, New York

182. Dick Swanson, American (born 1934)

C-123's (Ranch Hand) fly over the Delta dispensing Agent Orange defoliant, 1967, Vietnam War

Chromogenic color print

[14 x 11 in.; 35.6 x 27.9 cm]

Lent by the Photographer

183. Photographer Unknown

Paratroopers aid wounded comrades as one GI guides a medical evacuation helicopter into a jungle clearing, April 1968, Vietnam War

Gelatin silver print

[23 $\frac{1}{4}$ x 19 $\frac{1}{2}$ in.; 59 x 49.5 cm]

AP/Wide World

184. Thomas Daniel, American (born 1948)

Vietcong, Dead Approximately 28 Hours, Found after Attack on Long Binh during Burn and Sweep, 1968 Tet Offensive, Vietnam War

Gelatin silver print

8 $\frac{1}{2}$ x 8 in.; 21.5 x 20.3 cm

Lent by the Photographer

185. Photographer Unknown

Lieut. Commander, U.S. Navy, sits in prison cell, North Vietnam, 1969, Vietnam War

Gelatin silver print

8 x 6 in.; 20.3 x 15.2 cm

American Red Cross, Washington, D.C.

186. Penny Tweedie, British (born 1940)

Bangladesh, 1971, Indo-Pakistani War

Gelatin silver print

[10 x 6¼ in.; 25.4 x 16.9 cm]

Lent by the Photographer

As Penny Tweedie describes this scene, she and Marc Riboud, who were among a number of photographers recording three suspected collaborators being tortured, decided at some point that the drama was being perpetuated because of the presence of the cameras. The two withdrew and urged the others to follow. However, shutters kept clicking until the three prisoners were executed. Two others won important awards for their climactic shots.

187. Penny Tweedie, British (born 1940)

Bangladesh, 1971, Indo-Pakistani War

Gelatin silver print

[10 x 6¼ in.; 25.3 x 16.9 cm]

Lent by the Photographer

188. Marc Riboud, French (born 1923)

Suspected Pakistan collaborators publicly tortured to death in front of a mosque. Dacca, Bangladesh, 1971, Indo-Pakistani War

Gelatin silver print

15¾ x 10⅜ in.; 40 x 26.3 cm

International Center of Photography

International Fund for Concerned Photography, Purchase

189. Penny Tweedie, British (born 1940)

Bangladesh, 1971, Indo-Pakistani War

Gelatin silver print

[6¼ x 10 in.; 17 x 25.3 cm]

Lent by the Photographer

190. Stephen Shames, American (born 1947)

IRA Gunman — Ireland, 1971

Chromogenic color print

[14 x 11 in.; 35.6 x 27.9 cm]

Stephen Shames/Visions

191. Manfred Kreiner, American (born Germany, date unknown)

Mutilated Child in American-Run Clinic for Plastic Surgery. Saigon, Vietnam. December 1972

Gelatin silver print

9¾ x 6½ in.; 24.8 x 16.5 cm

Black Star

192. Photographer Unknown

{Snapshots Removed from Body}, no date, Vietnam War

Gelatin silver prints

Snapshots

Lent by James H. Pickerell, Bethesda, Maryland

These snapshots are believed to have been removed from the body of a North Vietnamese soldier. Normally, they would have been turned over to U.S. Army Intelligence Officers who might have used them to identify other North Vietnamese soldiers.

193. Leif Skoogfors, Swedish and American (born United States, 1940)
North Street, Belfast, following a Bombing, 1972, Northern Ireland
Gelatin silver print
[16 x 20 in.; 40.6 x 50.8 cm]
Lent by the Photographer

194. Gilles Peress, French (born 1946)
Northern Ireland, 1972
Gelatin silver print
[11 x 14 in.; 27.9 x 35.6 cm]
Lent by the Photographer

195. Micha Bar-Am, Israeli (born Germany, 1930)
Egyptian POWs, 1973, Yom Kippur War
Gelatin silver print
[16 x 20 in.; 40.6 x 50.8 cm]
© Micha Bar-Am/Magnum

196. Don McCullin, British (born 1935)
Christian militia mock the body of a young Palestinian girl killed in the Battle of Karantina, Beirut, 1976, Lebanese War
Gelatin silver print
10 x 15¼ in.; 25.4 x 38.8 cm
Victoria and Albert Museum, London

197. J. Ross Baughman, American (born 1953)
Interrogation II, Western Rhodesia, September 1977
Gelatin silver print
11¾ x 8¾ in.; 29.8 x 20.9 cm
J. Ross Baughman/Visions

A suspected black nationalist guerilla is being questioned about a hidden cache of weapons.

198. Raymond Depardon, French (born 1942)
Christian Phalangist militiaman fires to cover himself as he races for a new position in the shattered streets of Beirut, 1978, Lebanese War
Gelatin silver print
[16 x 20 in.; 40.6 x 50.8 cm]
© Raymond Depardon/Magnum

199. Susan Meiselas, American (born 1948)
Nicaragua, c. 1978
Chromogenic color print
13½ x 8¾ in.; 34.3 x 22.5 cm
© Susan Meiselas/Magnum
Youths hide their faces by wearing traditional Indian dance masks, as they practice throwing the homemade weapons, known as contact bombs.

200. Alain Keler, French (born 1945)
Rosario Church, San Salvador. Oct. 31, 1979
Gelatin silver print
8 x 12 in.; 20.3 x 30.5 cm
Alain Keler/Sygma
The writing on the coffin of a woman killed during a demonstration reads: "I love you, I will never forget you, I will tell my daughter about you when she grows up and can understand."

201. Harry Mattison, American (born 1948)
Interior of the Cathedral, Oct. 1979, El Salvador
Gelatin silver print
[9 x 13¼ in.; 22.8 x 33.7 cm]
Lent by the Photographer

More than eighty thousand people gathered for the funeral of Archbishop Oscar Arnulfo Romero on March 30, 1980, in front of the Metropolitan Cathedral in San Salvador. Thirty-nine died and over two hundred were wounded after explosions and shooting caused the crowd to panic.

202. Raymond Depardon, French (born 1942)
Afghanistan 1979
Gelatin silver print
[16 x 20 in.; 40.6 x 50.8 cm]
© Raymond Depardon/Magnum

203. Gilles Peress, French (born 1946)
Stadium Mutiny, Tabriz, December 1979-January 1980, Iran
Gelatin silver print
16 x 20 in.; 40.6 x 50.8 cm
Lent by the Photographer

204. Henri Bureau, French (born 1940)
Iraq, September 1980, Iran-Iraq War
Chromogenic color print
[16 x 20 in.; 40.6 x 50.8 cm]
Henri Bureau/Sygma

205. Roland Neveu, French (born 1950)
Cambodia, January 1981
Chromogenic color print
[8 x 10 in.; 20.3 x 25.4 cm]
Roland Neveu/Gamma Liaison

206. J. Ross Baughman, American (born 1953)
El Salvador, March 1981
Chromogenic color print
[11 x 14 in.; 27.9 x 35.6 cm]
J. Ross Baughman/Visions

Three National Guardsmen stand watch at the rear wall of a stadium where a mandatory political rally is being held northwest of the capital.

207. Alain Guillo, French (born Vietnam, 1943)
Graffiti — Afghanistan 1981
Chromogenic color print
[11 x 14 in.; 27.9 x 35.6 cm]
Black Star

208. Gordon Baer, American (born 1939)
Vietnam, Kentucky, 1981
Gelatin silver print
[7¾ x 11 in.; 18.7 x 27.9 cm]
Lent by the Photographer

"A Kentucky farm becomes a 'Vietnam' for several veterans who need to let off steam."

209. Eugene Richards, American (born 1944)

Retarded Child in Mental Institution, Beirut, Lebanon,

July 1982, Lebanese War

Gelatin silver print

17½ x 11⅞ in.; 44.4 x 30.2 cm

Courtesy Sandra Berler Gallery, Chevy Chase, Maryland

210. Stephen R. Brown, American (born 1947)

Phosphorous Burn Victim, July 1982, Beirut, Lebanese War

Chromogenic color print

[14 x 11 in.; 35.6 x 27.9 cm]

Lent by the Photographer

211. Stephen R. Brown, American (born 1947)

PLO Soldier with Pistol and Artillery Shell. July 1982, Beirut, Lebanese War

Chromogenic color print

[11 x 14 in.; 27.9 x 35.6 cm]

Lent by the Photographer

212. Pierre Perrin, French (born 1957)

Beirut, Lebanon - August 1982, Lebanese War

Gelatin silver print

[20 x 16 in.; 50.8 x 40.6 cm]

Pierre Perrin/Gamma

213. Catherine Leroy, French (born 1944)

Beirut, August 8th, 1982. Israeli Shelling from the Air, the Ground, Sea..., Lebanese War

Chromogenic color print

[11 x 14 in.; 27.9 x 35.6 cm]

Lent by the Photographer

214. Susan Meiselas, American (born 1948)

Firing Range Used by U.S.-trained Atlacatl Battalion, 1982, El Salvador

Chromogenic color print

[11 x 14 in.; 27.9 x 35.6 cm]

© Susan Meiselas/Magnum

215. Harry Mattison, American (born 1948)

Wounded soldier, Guazapa, 1982, El Salvador

Chromogenic color print

12¼ x 18 in.; 31.1 x 45.7 cm

Lent by the Photographer

216. Mike Goldwater, British (born 1951)

{River Crossing - El Salvador}, no date

Gelatin silver print

7½ x 11 in.; 19 x 28 cm

Lent by the Photographer

217. Mike Goldwater, British (born 1951)

El Salvador, 1982

Gelatin silver print

7½ x 11 in.; 19 x 28 cm

Lent by the Photographer

Photographers surround coffin of Hans ter Laag, one of four Dutch television journalists shot in El Salvador in 1982. While it was reported that the men were accidentally shot, the television company that employed them was convinced that the journalists were targeted, ambushed, and killed by the army.

218. Bill Pierce, American (born 1935)

Refugees in Ain El Helwe Camp (Sidon) live in destruction of Israeli invasion, 1982, Lebanese War

Chromogenic color print

[16 x 20 in.; 40.6 x 50.8 cm]

Lent by the Photographer

219. Alain Nogues, French (born 1937)

The former downtown area, the square of the martyrs (or the square of the Cannons). Here, the remains of police headquarters. On a postcard, the same building before 1975, 1982, Lebanese War

Gelatin silver print

11¼ x 7⅞ in.; 30 x 20 cm

Alain Nogues/Syigma

220. Julio Mitchel, American (born Cuba, 1942)

Lebanon 1982, Lebanese War

Gelatin silver print

11 x 14 in.; 27.9 x 35.6 cm

Courtesy Sander Gallery, New York

221. Chris Steele-Perkins, British (born Burma, 1947)

Gaza Palestinian Hospital — Beirut, 1982, Lebanese War

Gelatin silver print

9 x 13¼ in.; 22.8 x 33.7 cm

© Chris Steele-Perkins/Magnum

222. James Nachtwey, American (born 1948)

Tripoli, Lebanon, December 1983, Lebanese War

Chromogenic color print

[16 x 20 in.; 40.6 x 50.8 cm]

Black Star

223. Eli Reed, American (born 1946)

Lebanon, Beirut Airport, U.S. Marine HQ after Attack, 1983, Lebanese War

Chromogenic color print

[13½ x 8¾ in.; 34.3 x 22.2 cm]

© Eli Reed/Magnum

224. Yan Morvan, French (born 1954)

West Beirut Car Bomb, December 5, 1983, Lebanese War

Chromogenic color print

[16 x 20 in.; 40.6 x 50.8 cm]

Sipa/Special Features

225. Ed Grazda, American (born 1947)
Commander Anwar, Jegdaleg, Afghanistan, 1983
Gelatin silver print
14 x 17 in.; 35.6 x 43.2 cm
Lent by the Photographer

226. Ed Grazda, American (born 1947)
Mujahideen at Wageeza, Afghanistan 1983
Gelatin silver print
14 x 17 in.; 35.6 x 43.2 cm
Lent by the Photographer

227. Jacques Pavlovsky, French (born 1931)
Prisonniers iraniens en Iraq/Iranian prisoners in Iraq,
March 1984, Iran-Iraq War
Gelatin silver print
6 1/8 x 8 1/8 in.; 15.6 x 20.7 cm
Jacques Pavlovsky/Sygma

228. James Nachtwey, American (born 1948)
Aftermath of Battle of Tejutepeque, El Salvador, 1984
Chromogenic color print
[10 x 8 in.; 25.4 x 20.3 cm]
Black Star

Government Soldiers evacuating the body of a comrade after the Battle of Tejutepeque.

This exhibition was organized by the Corcoran Gallery of Art and presented at the following institutions:

The Grey Art Gallery and Study Center
New York, New York
September 24 - November 16, 1985

Institute for the Arts, Rice Museum
Houston, Texas
February 6 - March 24, 1986

The Corcoran Gallery of Art
Washington, D.C.
April 26 - June 22, 1986

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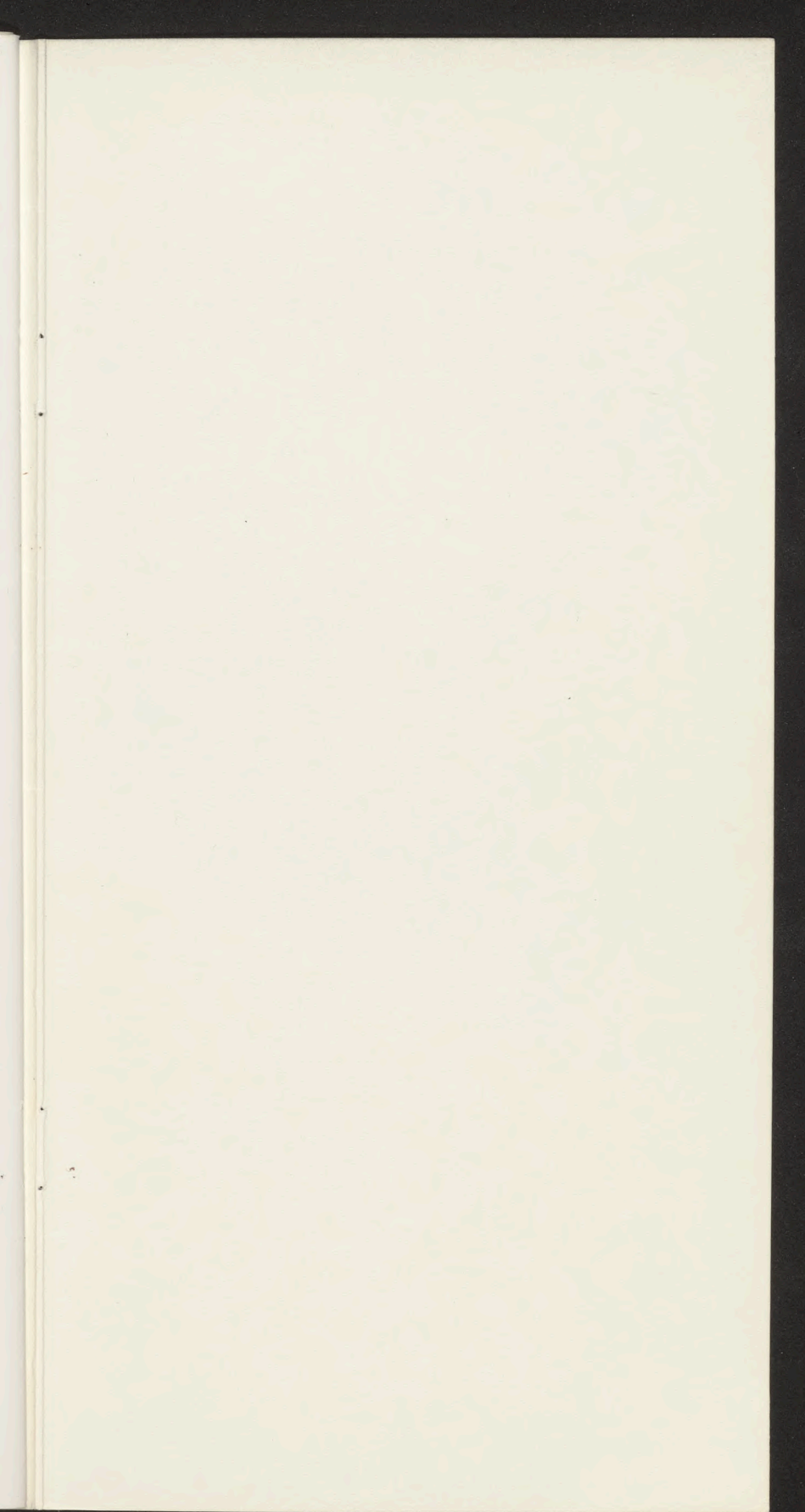
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